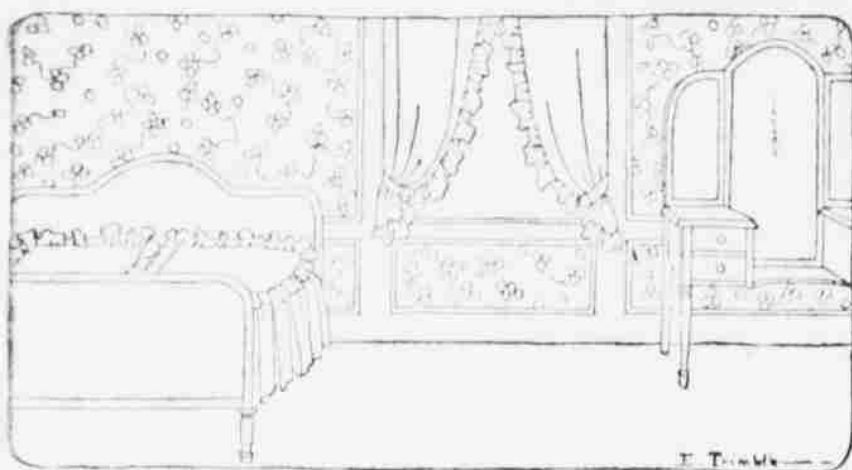


CHEERFUL DECORATIONS FOR THE HOME

By ELIZABETH TRIMBLE

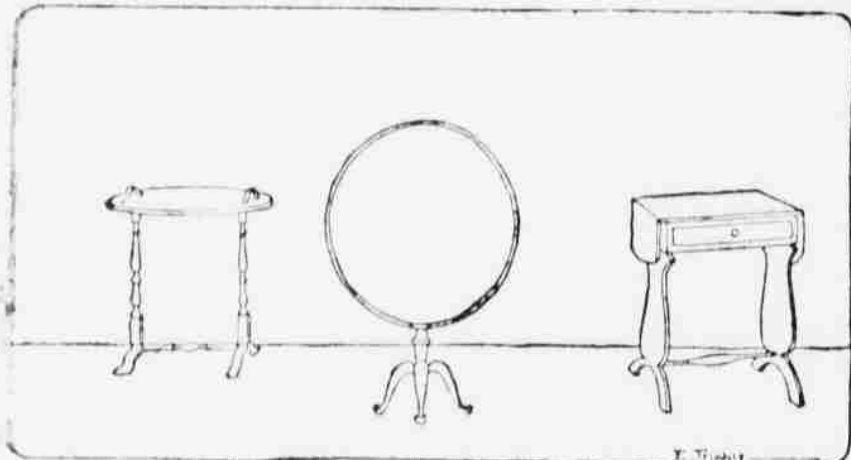
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DO NOT USE TOO MUCH CRETONNE IN A ROOM



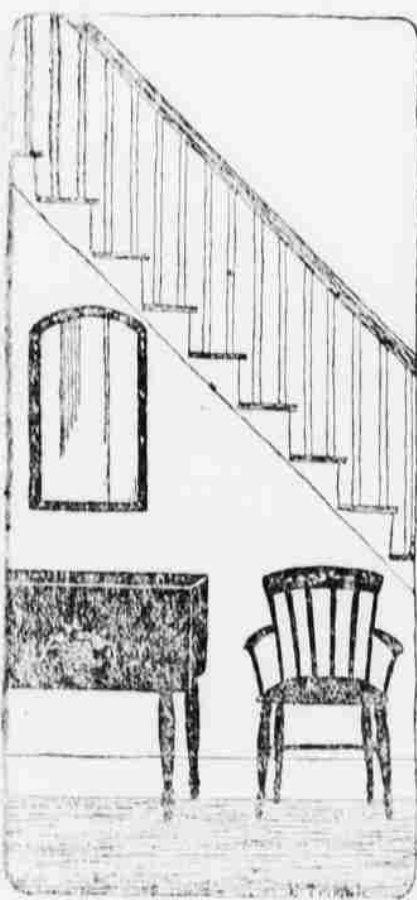
Cretonnes are good, but do not overdo them is the advice of the interior decorators. In a room with a figured wall covering or a patterned rug, even a very attractive cretonne strikes a wrong note. The room shown in the sketch affords a very pleasing effect gained by using a chintz patterned paper hung in panels, white ruffled curtains and ivory woodwork and furniture. A taupe carpet covering the entire floor is a new touch.

THESE TABLES WILL BE FOUND VERY USEFUL



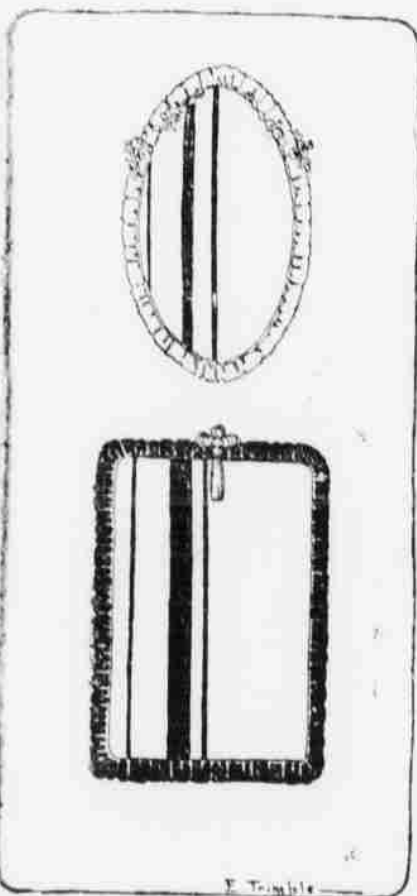
Three useful tables are illustrated here. In the center is the popular tilt-top table, so convenient for cards or light refreshments. When not in use it stands flat against the wall. At the left is an unusual table-tray used for serving. At the right the small drop-leaf table with its handy drawer has innumerable uses. It may be used for reading, for serving or for cards.

TO MAKE HALLWAY PLEASING



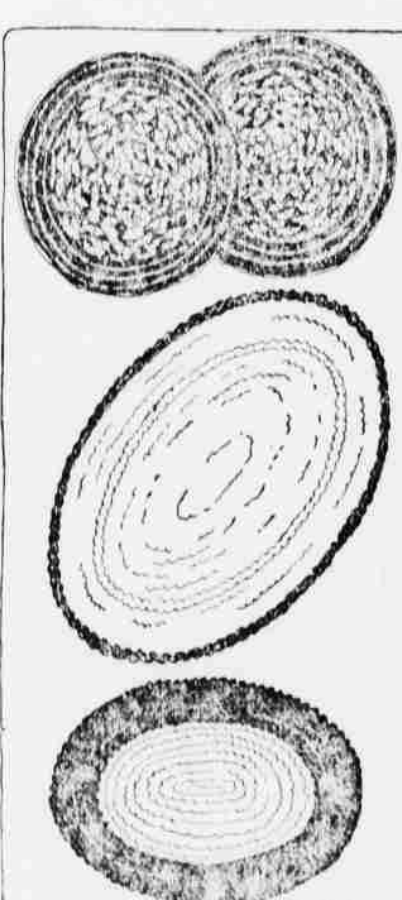
This hallway was furnished with golden oak drop-leaf table from a department store, a chair from the attic and an old rug. If not good at drawing, take down that will fit spaces on furniture, pick holes with large pin around outlines of flowers and place design face down on furniture, dust powdered chalk through holes. The design is transferred to surface and can be painted.

FRAMES MUST HARMONIZE



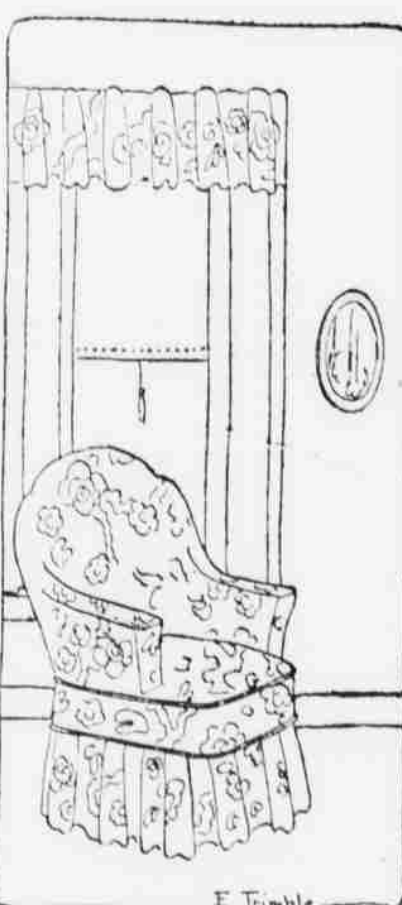
The mirrors shown are made by covering old mirror frames with shavings of material which harmonizes with room furnishings. The lower one of black velvet, rich enough for any living room, has a cord of black satin next to the mirror and a corded ornament and tassel at the top. The oval one has flowered cretonne or plain satin shirred over frame.

HAND-BRAIDED RUGS



Hand-braided rugs are easily made. Rugs are from about three inches wide, and the edges turned in as they are braided. The braid is then coiled in the center and seven flat, or, for the oval rug, two parallel rows serve as a center. Always keep the rug as flat as possible. The round rug at the top of the sketch is blue and white with blue borders. The middle one is made of scraps of cretonne and colored gingham, and the lower one of tan and black stockings.

SLIP COVER FOR CHAIR



Slip covers are used, not only to protect furniture, but they may very successfully rejuvenate an old chair or couch. A comfortable old leather chair which was badly worn is here shown fitted with a cover of flowered cretonne to match the hangings of the living room, bedroom or sun parlor.

Panel Used on Back or Front

Everybody has dealt with interest the showing of new models for the winter by Madeleine Vionnet, wonder-brig, as it were, if it would be possible for this artist to keep to her individual styles and still arrive at the much desired "something new." In her collection, writes a Paris fashion corres-



White Crepe de Chine Dinner Dress With Floating Panels at the Center Front and Back of the Skirt.

pondent in the New York Tribune, she again demonstrates her genius in obtaining maximum effect from minimum decoration.

Complicated cut with an ultimate line of great simplicity is still maintained. The flying panel, which she uses so much now, ornaments the middle of the back or the front of the dress and no longer appears on both the front and back as in dinner dress. It is developed from white crepe de chine. A cabochon made of brilliant and pearls ornaments both the front and back of the dress at the waistline.

Generally speaking, sleeves are narrow, some of them being quite tight fitting; others are close at the shoulders and widen a little on the way down to the wrist. Some are cut very wide at the armhole and are so shaped as to snugly encircle the wrist.

A simple cloth dress from Vionnet has large, loose kimono sleeves cut in with the bodice. From the armholes to the waistline the sleeves are shaped to a close-fitting line at the wrist. The skirt is cut in the form of two large petals, one overlapping the other. A heavy embroidery in floral pattern is incrustated on the inside of the sleeves and a big flower of the cloth with its petals covered with embroidery in tones of green, blue and pink gives a rather daring touch of color.

Cape Collar in Jabot Form.

The wide square-cut handkerchief sleeve is again seen, with a small undersleeve forming a semi-narrow cuff usually in contrasting color. The long, angel sleeve in modified form is also evident.

Vionnet has many little cape effects and curious cape collars which are a part of the sleeve or the back of the dress. A typical model of this sort has an interestingly cut jacket in short belted style and has a waistline shoulder cape which is a part of the tight-fitting, full-length sleeve. It is accompanied by a perfectly plain skirt. A novel feature is a white ermine collar in jabot form, which is in striking contrast to the black velvet.

A distinctly new feature is the jabot collar and frill, usually developed in fur. One finds this on tailor-made dresses, on fur coats and on afternoon dresses of crepe de chine and satin. Sometimes the jabot frill is so deep as to appear like a shoulder cape when turned down; but when up and draped around the neck it forms a frilly jabot-like collar.

A street dress of this character is in chemise form, developed in brick red velours de laine inset with diamond-shaped pieces of duvetyne in the same dull gray of the cape, which is of gray astrakhan.

Dancing Frocks Feature Petaled Skirt. Another curious novelty is a shoulder extension in the shape of an enormous scarf, which, starting from the point where the shoulder seams might be, is a continuous cut from the front of the gown. These long ends hang over the back of the garment in swinging scarf ends about three-quarters of a yard wide and reach to the hem of the skirt. Sometimes these scarf ends are crossed at the back, in which case they form a muffling collar and cape wrap.

Vionnet does not use the exaggerated length in skirts. Practically all her skirts are well above the ankles, and, generally speaking, they are narrow. The large petaled skirt is a marked feature of her dancing frocks. Not a few of Vionnet's dresses have the almost straight skirt. A new form

has an inverted plait at the right side. At the left there is a scarflike continuation of a turned-over top which turns to form the girdle and ties at the left side with long, flowing ends. She works out the same idea in connection with a collar. Following a medium bateau outline, this straight band ties on one shoulder with long ends and loops.

Vionnet's colors are, first and foremost, beige in full gamut, with accompanying shades of reddish chestnut and golden browns. She still uses dull brick reds in both woollens for street suits and silks for afternoon dresses. There is very little black except for coats.

Her favorite for evening dresses is white. After that the lovely pearly blue. She also uses vivid blue like that known as rol, or king's blue, though a shade paler. Red in faded tones like those seen in ancient Pompeian friezes is favored. Green is less in evidence than it was in the spring.

Silk and Wool Combinations.

As for materials Vionnet uses chiefly in woolen the velours de laine in both plain and ribbed weaves and in solid color and melange. The latter gives somewhat the effect of a frieze, especially if the white illumination is obtained through the use of artificial silk, as it often is. This gives a sparkling fleck all through the dark woolen ground.

Crepe de chine and crepe remain for afternoon and evening are as much used as heretofore, also crepe satin. In the latter material she continues to use both surfaces, getting from the contrast of crepe and satin most desirable results. She uses some plain satin, a considerable amount of plain velvet and for evening fine tulle-like net and mousseline de sole.

The continuation of crepe de chine in great quantities bears striking evidence of the fact that fashions change slowly. So those who spend several years in bringing certain fabrics to the foreground have the compensation of knowing that a material, having once achieved success, is likely to retain its place for many years.

Vionnet was the first to introduce the simple crepe de chine dress with overlapping front in geometrical outline. She still retains this type, but now bands it in striking colors of two opposing tones. For instance, on a gray crepe de chine she may use bands of duck blue and pale salmon pink.

Beading, embroidery and jewel studdings have taken so firm a hold on present-day fashions that they ap-



Dress of Brick Red Velours de Laine in Chemise Form, Inset With Diamond Shaped Pieces of Duvetyne.

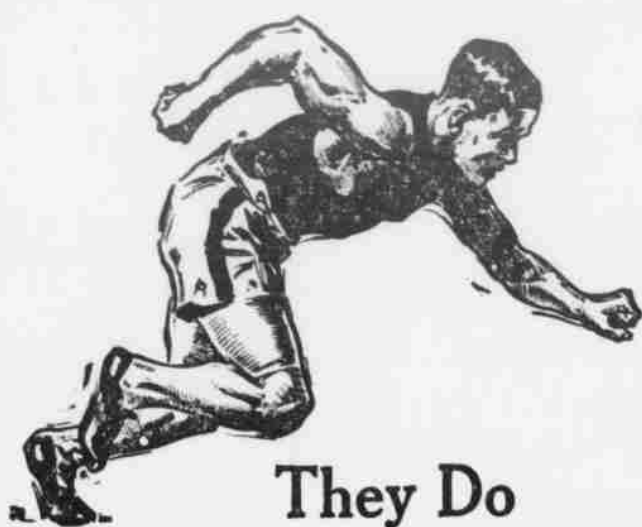
pear on materials even as elaborate as brocaded metallic cloths. For example, on an evening gown of blue and silver brocade there is an embroidery done in silver and crystal beads, which accentuates the pattern in the fabric. Tiny crystal and silver beads are massed to form a floral design on a dancing dress of mauve metallic cloth.

Gay Ribbon Girdles.

Street and afternoon frocks make liberal use of ribbon. It is a smart mode to trim a dark frock by hanging a panel of bright ribbon from the girdle at the front or back or at the sides. And there are as many girdles as there are frocks: soft ribbon braided, twisted, twined—broad bands of ribbon softly crushed and ending at the sides in a fringe, or in a shower of silken buds.

An Old Favorite.

The vogue for Paisley shawl patterns has new ramifications daily. Paisley handkerchiefs are the latest expression of this vogue. There are Paisley undershirts also, of thin silk, faced with bright blues or red.



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Joan—Maud says she puts her very heart into her cooking.

Joan—She must have been very heavy hearted when she made this cake.—London Answers.

Mother Says Babies Never Get Real Sick

That Teething, the famous baby laxative and stomach corrective, is the greatest medicine on earth for keeping little children well and happy all the time is conclusively proven by the statement of Mrs. R. B. Bogart, of 80 Lindsey street, Atlanta, Ga., who says:

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Teething is sold by all druggists, or you can send 30c to the Moffett Laboratories, Columbus, Ga., and receive a regular size package and also a copy of the valuable Baby booklet.—Advertisement.

Went Him One Better.

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Just Think of It.

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